

# radiohead

7th May - 26th June '94



On Tour Special Edition

# POP IS DEAD!

OFFICIAL INTERNATIONAL FANZINE

50p



photo: Amanda Agnew

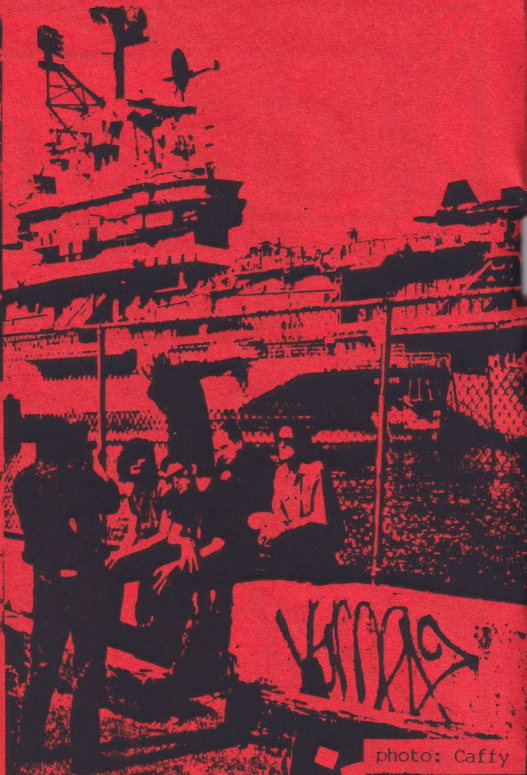


photo: Caffy

\* \* THANKYOU \* \*

RADIOHEAD - CAFFY - TIM GREAVES - CHRIS  
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photo: Caffy

# radiohead

RADIOHEAD ARE....

THOM.e.YORKE - BORN 7th OCTOBER 1968 IN WELLINGBOROUGH.

COLIN GREENWOOD - BORN 26th JUNE 1969 IN OXFORD.

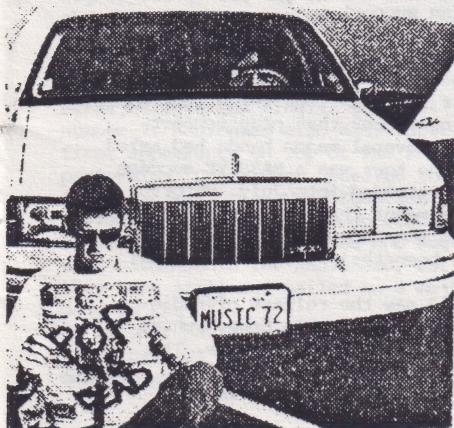
JONNY GREENWOOD - BORN 5th NOVEMBER 1971 IN OXFORD.

ED O'BRIEN - BORN 15th APRIL 1968 IN OXFORD.

PHILIP SELWAY - BORN 23rd MAY 1967 IN HEMMINGFORD GREY.

THOM sings lead vocals and plays guitar, COLIN plays bass. JONNY (Colin's brother) plays guitar. ED also plays guitar. PHIL plays drums. THOM writes all the lyrics and they all write the music together. Their main musical influences are varied and range from '80s bands to R&B and old soul.

This tour-guide is a special edition of Radiohead's Official International Fanzine called 'POP IS DEAD'. It contains virtually everything you want to know about Radiohead and has been specially put together as a concise guide to the band for their fans.



I BOUGHT MY FIRST BASS  
BECAUSE IT WAS CHEAP &  
BLACK. IT WAS A WESTONE  
DX SPECTRUM. I SOLD MY  
FIRST PROPER BASS AMP, AN  
ALLIGATOR COMBO, TO MUSIC  
VILLAGE CAMBRIDGE. WHEN  
I WENT TO SEE DAVY SPILLANE  
AT THE CAMBRIDGE JUNCTION,  
2 MONTHS LATER, IT HAD  
BEEN <sup>BOUGHT &</sup> INSTALLED TO PUMP OUT  
THE BAR-ROOM MUSIC. IT STILL  
SOUNDED DO DGY. GREAT OVERDRIVE  
THOUGH. MY CURRENT BASS IS  
ALSO BLACK.

Colin

\* \* RADIOHEAD BIOGRAPHY \* \*

In the summer of 1991 Radiohead was formed in Oxford, where the band still live. They had all known each other since their school-days and had been writing songs together for about eight years before they finally decided to really go for it as a proper band. Initially, they were called On A Friday and on the strength of their demos (which were later released as 'Drill') several record companies vied to sign the band. By the end of '91, On A Friday had changed their name to Radiohead after a Talking Heads song and had signed to Parlophone/EMI.

In May 1992 'Drill' was released as the band's debut EP. It was almost over-looked by the critics, but those who did take the time to listen rated it highly. Radiohead then toured the UK with Catherine Wheel and released a second EP in the summer. On that EP was the song which was to shape their career to date, although at the time it did not achieve great critical acclaim. 'Creep' was almost an accident rather than a carefully planned idea. While warming-up in the studio before recording the EP, Radiohead decided to practice their new song 'Creep'. However, the tape machine was still running and as Jonny struck his guitar in an attempt to ruin the song, because at the time he didn't like it, the tape-machine caught a piece of music history and 'Creep' was born. Because the song featured the word "fucking" predominantly in the chorus, radio stations in the UK refused to play it, so Radiohead recorded a promo-only radio-edit version of the song with the offending word replaced by "very". Even still, 1FM dug in its heels and still refused to play it, saying that it was too depressing. Radiohead toured extensively for the rest of '92, supporting Frank'n'Walters, Sultans of Ping, Kingmaker and Levitation among others. But although they worked very hard that year, Radiohead were virtually ignored by the music-press, who thought that

the band were too unfashionable and unattractive to bother with. Even still, Radiohead's fan-base had begun to grow and they made a decent showing in the end of year music polls.

February 1993 and Radiohead go over to France to play live on national radio for the Black Session in Paris. They also do a little interview and Colin tries his hand at some French! The session goes down very well with the listeners and Radiohead also 'treat' them to their infamous cover of 'Rhinestone Cowboy'. February also sees Radiohead's first UK radio session for Craig Cash on Signal Radio Cheshire, when Thom, Ed and Jonny gave a long interview and played an absolutely superb acoustic session of their new material.

March '93 was a busy month, with Radiohead playing three ecstatically received dates in Israel and headlining their first UK tour, which was a virtual sell-out. They also released 'Anyone Can Play Guitar', which received much acclaim and was a Melody Maker Single Of The Week, reaching number 32 in the UK Singles Chart.

In April Radiohead went over to the USA for the first time on a promotional trip to test the waters.

May '93 saw the tumultuous 'Pop Is Dead' tour and the release of the 'Pop Is Dead' single. This was a very difficult month for Radiohead. The press tore the single to pieces and slated the band. Thom became very depressed and drank too much. But his performances on the tour were all the more passionate because of his mood and the gigs won him an army of loyal fan support.

In June, Radiohead played dates across Europe. The overseas press and fans couldn't get enough of them. They also began their first US tour which they chose to head-line rather than play support, even though several major bands had asked for them. The tour was a MASSIVE success and it was extended into July. Unfortunately, this meant that Radiohead had to pull out of the Phoenix Festival, which would have been their first UK festival appearance.

July 1993 saw the release of Radiohead's debut album 'Pablo Honey' which was recorded in only three weeks. It peaked at number 25 in the UK Album Chart and was hailed by some as the

greatest debut album of the nineties. By this time, Radiohead had growing fan-bases across Europe and America, including Israel and countries which they had never visited, such as Australia and Japan. They had truly achieved star-status in the US and 'Creep' had reached the Top Three in the singles charts of a dozen countries. They were enjoying huge success overseas, yet in the UK the attitude of most of the music-press was still "Radiohead who!?" and they received virtually no acclaim for their great achievements.

August saw more European and US dates plus their memorable pre-Reading Festival warm-up dates in Oxford and at London's Garage, which finally had the masses of the British music-press champing at the bit for a piece of Radiohead. They were then due to play at the Reading Festival and the journos waited en masse for their performance, some had never seen the band before. Unfortunately though, Thom's sore-throat which had been evident at the warm-up gigs turned into laryngitis and Radiohead were again forced to withdraw from yet another British Festival, much to their disappointment.

September was an extremely busy month, with Radiohead jetting back and forth across the Atlantic several times. They began their brilliantly successful US tour with Belly and also played for MTV and Arsenio Hall. America were almost hysterical about Radiohead and their fans followed them across the nation. Girls screamed for Thom at the gigs and at one hotel, a naked girl in a towel waited outside Jonny's room all night, but he was out on the town and she never got to meet him, or so the story goes! 'Creep' was re-released in the UK. This time it got played extensively on the radio and went straight into the Singles Chart at number 7. Radiohead also made their first appearance on Top Of The Pops, performing 'Creep' and received their first national UK radio broadcast of a live show, after they supported Blur in Glasgow. It was a packed and hugely successful month for Radiohead, but they were still not hailed as a major band in the UK.

October saw Radiohead continue with their US Belly tour, winning them massive support wherever they played.

Finally, they made their first appearance on the front of a national music paper, when Melody Maker made Thom their cover star.

Without pausing for breath, Radiohead followed their US tour with a round of European gigs supporting James throughout November and on into December with a string of UK dates to end the year.

By Christmas, 'Pablo Honey' had achieved gold status in Canada and the USA, where it was only slightly short of winning Platinum. And after the crazy, hectic ups and downs of 1993 it was time for Radiohead to grab a couple of weeks holiday before beginning work on their second album in 1994.

January began the year in style, with Radiohead receiving an NME Brat Award for ('Creep') Best Single Of 1993 and they came second in the Brits national LFM listeners poll for the Best Single Award, being narrowly pipped at the post by Take That. They began writing and rehearsing their new material and to their surprise, radio stations and the music press latched onto their US re-mix of 'Stop Whispering' and it achieved great acclaim even though it was not destined for release in the UK.

February '94 witnessed a very special private performance by Faithless And The Wonderboys at a social club in Reading. They were in fact Radiohead playing under a pseudonym at their tour-manager's birthday party. It was a very special night, when the crowd were treated to a refreshed and rested Radiohead as they aired their new material live for the first time.

Two days later, they were in the studio to record their second album, taking time-out while in London to hob-nob with other bands and go to the occasional party.

In May, Radiohead began their first round of touring for '94 with a string of gigs in Europe before ending the month with a few dates in the UK.

June sees them visiting Australia, Japan and New Zealand for the first time, before playing at the Glastonbury Festival at the end of the tour.

(over..)

With their new album still unfinished, they'll then be returning to the studio in July to complete it. Then there'll be another round of touring to accompany the release of the album, ~~which is due to come out in September~~.

With a new album on the way, their first UK festival appearance and several

new countries to tour, 1994 promises to be another exciting year in the life of Radiohead. Before the end of it, they will have surely proved to be one of the greatest bands which Britain has ever produced and will finally receive the home-ground critical acclaim which they justly deserve.

SPACE ODDITTY - PROMO THAT WAS PLAYED ON TOP OF THE POPS. MEMORABLE BECAUSE AGED 4 THE PROMO CLOSELY RESEMBLED THE JON PERTWEE 'DOCTOR WHO' IN SPACE EPISODES - VERY DIFFICULT TO DISTING BETWEEN THE TWO AT SUCH A TENDER AGE; WAITING FOR THE BRIGADIER TO APPEAR IN THE MIDDLE EIGHT AGED 4 I MUST HAVE BEEN IN MY FIRST YEAR AT SCHOOL, MY MOST VIVID MEMORY IS BOUNCING ON MY PARENTS' DOUBLE BED TO MILLIE SMALL'S 'MY BOY LOLLIPOP' WITH BEST FRIEND NICK GRIFFIN AND GIRL FRIEND, EMMA WOOD - A BIZARRE LOVE TRIANGLE. OH YES, AND THE SONG..... WHAT A CLASSIC, EVEN SO YOUNG YOU COULD SENSE BOWIE'S ALIENATION.

ED O'BRIEN RADIOHEAD

Jonny's first Distortion Box,

I used a Carlsboro Scorpion Amp with a ripped speaker for my first distortion. Then Sir Peter Plank, a local guitar genius, duplicated that sound in a box.

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My first acoustic guitar was given to me by my mum when I was five, it only had four strings and made my fingers bleed. In frustration I threw it against a wall and destroyed it.

thom e. yorke

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I FOUND MY FIRST DRUM AT 3 O'CLOCK IN THE MORNING OF MY THIRD CHRISTMAS. MY PARENTS NEVER REALLY ENCOURAGED ME TO PLAY AFTER THAT. HOWEVER, WHEN I WAS SIXTEEN, I WORKED ALL SUMMER TO BUY A 5-PIECE, SKY-BLUE PREMIER ROYALE KIT. VERDICT: HIGH ON VOLUME, LOW ON TASTE.

Phil

BAND POSITION: GUITARIST

BORN (date and town): 15/4/68 OXFORD

EDUCATED (11st schools):

and town

ABINGDON SCHOOL & MANCHESTER UNIVERSITY

MUSICAL CAREER (previous bands):

NOT INTERESTED IN OTHER BANDS

OTHER OCCUPATIONS:

(part-time etc...)

BARNAN, PHOTOGRAPHER'S ASSISTANT

FAVOURITE RECORDS:

BOB DYLAN 'BLOOD ON THE TRACKS'

REM 'MURMUR' GLENN CAMPBELL 'GENTLE ON MY MIND'

FAVOURITE BANDS (contemporary):

STRANGELOVE KITCHENS OF DISTINCTION

SONIC YOUTH

FAVOURITE FILMS/TV SHOWS/BOOKS:

'DELICATESSEN'

'TIMEBENDS' - ARTHUR MILLER

'PARIS, TEXAS'

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FULL NAME: PHILIP JAMES SELWAY

BAND POSITION: DRUMMER

BORN (date and town): 23/5/67 - HEMMINGFORD GREY

EDUCATED (11st schools):

and town

ABINGDON SCHOOL  
LIVERPOOL POLYTECHNIC

MUSICAL CAREER (previous bands):

I COULD ONLY EVER FOOL ONE BAND

OTHER OCCUPATIONS: DESK-EDITOR, ENGLISH LANGUAGE TEACHER

(part-time etc...)

FAVOURITE RECORDS:

"MONEY" - BARRET STRONG : "ATMOSPHERE" - JOY DIVISION : "IN A RT" - THE

"FIVE LEAVES LEFT" - NICK DRAKE : "WH'APPEN" - THE BEAT : "VINCENT BLACK

LIGHTNING" - RICHARD THOMPSON : "BLUE BOSSA" - (LATIN COMPILATION)

FAVOURITE BANDS (contemporary):

MOONSHAKE, THE CRANBERRIES, STRANGELOVE, A HOUSE,  
CNN.

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FULL NAME: JONATHAN GREENWOOD

BAND POSITION: A GUITAR PLAYER

BORN (date and town):

5<sup>th</sup> NOVEMBER, 1971 IN OXFORD

EDUCATED (11st schools):

and town

ABINGDON SCHOOL

MUSICAL CAREER (previous bands):

THAMES VALE YOUTH ORCHESTRA

FULL NAME: COLIN CHARLES GREENWOOD

BAND POSITION: BASS PLAYER

BORN (date and town):

OXFORD 26.06.1969

EDUCATED (list schools):

ABINGDON SCHOOL, OXON. <sup>and town</sup> PETERHOUSE, CAMBRIDGE

MUSICAL CAREER (previous bands):

KING OF THAILAND, MOMMA HUNG ME IN A CLOSET

OTHER OCCUPATIONS:

(part-time etc.) SALES ASST. "OUR PRICE RECORDS"

FAVOURITE RECORDS:

JOY DIVISION - UNKNOWN PLEASURES

NICK DRAKE - BRYTER LATER

MILES DAVIS - KIND OF BLUE & IN A SILENT WAY

GRAM PARSONS & EMMYLOU HARRIS - LIVE 1973

SLY & THE FAMILY STONE - GYST. HITS. PARLIAMENT - RHENIUM.

FAVOURITE BANDS (contemporary):

STRANGE LOVE

AMERICAN MUSIC CLUB

K.D. LANG DAVID GRAY

FAVOURITE FILMS/TV SHOWS/BOOKS:

WIM WENDERS - "WINGS OF DESIRE" - FILM

JOHN CHEEVER - BULLETS IN THE PARK - BOOK

DELMORE SCHWARTZ - "IN DREAMS, BEGIN RESPONSABILITIES"

CHASE TWICHELL - PERDIDO FRANK O'HARA & COLL. POEMS.

FAVOURITE NIGHTCLUBS:

FAVOURITE DIS: - Mr. Peel I suppose.

LIKES:

STRAWBERRY

DISLIKES:

BEING ASKED "IF YOU WERE A MILKSHAKE, WHAT FLAVOUR WOULD YOU BE?" IN QUESTIONNAIRES.

BIGGEST INFLUENCES ON CAREER:

MADONNA, POINTER SISTERS, SISTER SLEDGE & DONNA

SUMMER - "LOVE TO LOVE YOU BABY" 16 min. version.

WHAT WOULD YOU LIKE YOUR EPITAPH TO BE?

DOUBTLESS SOME MISERABLE SUB JOY DIVISION QUOTE.

FULL NAME: THOMAS YORK

BAND POSITION: Vulnerable

BORN (date and town): 7-10-68 Wellingborough

EDUCATED (list schools): Standlake C of E. Abingdon School.  
<sup>and town</sup> Exeter Uni/College of Art & Design Poly Seel

MUSICAL CAREER (previous bands): excursions into 'Flickernoise'

OTHER OCCUPATIONS: paid to be nice and lie to make others wealthy.

ANYONE CAN PLAY GUITAR

DESTINY, DESTINY PROTECT ME FROM THE WORLD  
DESTINY, HOLD MY HAND  
PROTECT ME FROM THE WORLD  
HERE WE ARE WITH OUR RUNNING AND CONFUSION  
AND I DON'T SEE NO CONFUSION ANYWHERE

(ch) AND IF THE WORM DOES TURN  
AND IF LONDON BURNS  
I'LL BE STANDING ON THE BEACH  
WITH MY GUITAR  
I WANNA BE IN A BAND WHEN I GET TO HEAVEN  
ANYONE CAN PLAY GUITAR  
AND THEY WON'T BE A NOTHING ANYMORE

GROW MY HAIR, GROW MY HAIR  
I AM JIM MORRISON  
GROW MY HAIR, I WANNA BE WANNA BE  
WANNA BE JIM MORRISON  
HERE WE ARE WITH OUR RUNNING AND CONFUSION  
AND I DON'T SEE NO CONFUSION ANYWHERE

(repeat chorus)

POP IS DEAD

OH NO POP IS DEAD, LONG LIVE POP  
IT DIED AN UGLY DEATH BY BACK CATALOGUE  
AND NOW YOU KNOW IT GETS YOU NOWHERE  
AND NOW YOU KNOW, YOU REALISE  
OH NO POP IS DEAD  
IT JUST GAVE UP  
WE RAISE THE DEAD  
BUT THEY WON'T STAND UP  
AND RADIO HAS SALMONELLA  
AND NOW YOU KNOW YOU'RE GONNA DIE  
HE LEFT THIS MESSAGE FOR US

SO WHAT? POP IS DEAD  
IT'S NO GREAT LOSS  
SO MANY FACE-LIFTS  
HIS FACE BLEW OFF  
THE EMPORER HE HAS NO CLOTHES ON  
AND HIS SKIN IS PEELING OFF  
LONG LIVE POP  
ONE FINAL LINE OF QUOTES TO JACK KIM OFF  
HE LEFT THIS MESSAGE FOR US





Lyrics reproduced  
with permission.

Words by:  
THOM.e.YORKE.

Music by:  
RADIOHEAD.

## CREEP

WHEN YOU, WHERE HERE BEFORE  
COULDN'T LOOK YOU IN THE EYE  
YOU'RE JUST LIKE AN ANGEL  
YOUR SKIN MAKES ME CRY  
YOU FLOAT LIKE A FEATHER  
IN A BEAUTIFUL WORLD  
AND I WISH I WAS SPECIAL  
YOU'RE SO FUCKING SPECIAL  
(ch) BUT I'M A CREEP  
I'M A WIERDO  
WHAT THE HELL AM I DOING HERE?  
I DON'T BELONG HERE

I DON'T CARE IF IT HURTS  
I WANT TO HAVE CONTROL  
I WANT A PERFECT BODY  
I WANT A PERFECT SOUL  
I WANT YOU TO NOTICE  
WHEN I'M NOT AROUND  
YOU'RE SO FUCKING SPECIAL  
I WISH I WAS SPECIAL

(repeat chorus)

SHE'S RUNNING OUT AGAIN  
SHE'S RUNNING OUT

WHATEVER MAKES YOU HAPPY  
WHATEVER YOU WANT  
YOU'RE SO FUCKING SPECIAL  
I WISH I WAS SPECIAL  
BUT I'M A CREEP, I'M A WIERDO  
WHAT THE HELL AM I DOING HERE?  
I DON'T BELONG HERE  
I DON'T BELONG HERE

Radiohead



# Generation Questionnaire

1.



1. Do you think music is on an upward turn?

Yes. There is a renewed hope. It's a shame the fuckwitt record companies can't see it.

2. Is live music dead music?

All music is live in some form. Live performance will never die, it is one of the most exciting art forms we have. It is transient and demands attention. There is no skip button.

You can all die watching "Inspector Morse" re-runs if you don't believe me.

3. Do you love a crafty CD or a voluptuous vinyl?

Oh scratched warped vinyl definitely.

4. Which band do you currently adore?

Any band who really believes passionately in what they're doing.

5. Which band do you currently detest?

Bands that create for effect.

6. Is pop'n' politics going to change the world?

As pop music has become another form of 'entertainment' to be simply consumed, discarded & recycled - so pop'n' politics is bullshit tokenism. It diverts attention from the real

6 (cont.)

issues. We are fully responsible for letting them  
fuck ours and others lives up because we  
never do anything more than grumble a bit  
and throw money in the air. ~~And~~ Never forget  
Thatcher taxed Live Aid.

7. Do you agree with the new Blur Band live great campaign?  
Is that like 'Blue-Band'? I don't understand.  
Nor do I care.

8. Define your generation.  
Jobless. Ignored. Grew up and spent puberty under  
Thatcher and Reagan and interest free credit.  
Insulted. A threat.

9. Your main ambitions please.  
For MIS and the CIA to have files on me.

10. Sex is drugs?  
Sex I have when at home. Drugs I have to  
keep me there.

11. Do you love the race?  
I used to before I met idiots on bad E.

12. Would you ever make a movie?  
Just as soon as I buy a camera.

13. Grunge?  
I love Anna Sui. Matt Dillon in 'Singles' says the rest.  
A pitiful display.

THE END

\* \* RADIOHEAD \* \* BRITISH DISCOGRAPHY \* \* RADIOHEAD \* \*

DRILL EP - Deleted.

Released 05/05/92 - Parlophone.

Prove Yourself - Stupid Car - You - Thinking About You (original)

CREEP EP - Deleted.

Released 21/09/92 - Parlophone.

Creep - Lurgee - Inside My Head - Million Dollar Question

\* CREEP also appeared on VOX free compilation tape in November 1992.

ANYONE CAN PLAY GUITAR.

Released 01/02/93 - Parlophone.

Anyone Can Play Guitar - Faithless, The Wonder Boy - Coke Babies

\* Reached No.32 in UK singles chart.

PABLO HONEY.

Released 22/02/93 - Parlophone.

You - Creep - How Do You - Stop Whispering - Thinking About You - Anyone Can Play Guitar - Ripcord - Vegetable - Prove Yourself - I Can't - Lurgee - Blow Out.

\* Reached No.25 in UK album chart.

\* THINKING ABOUT YOU (album version) appeared on free Q compilation CD March '93.

POP IS DEAD.

Released 10/05/93 - Parlophone.

Pop Is Dead - Banana Co (acoustic) - Creep (live) - Ripcord (live)

\* Reached No.42 in UK singles chart.

CREEP - U.S. LIVE EP 12".

Released 06/09/93 - Parlophone.

Creep (live) - You (live) - Vegetable (live) - Killer Cars (live)

CREEP EP - 7" limited clear vinyl + CD.

Released 06/09/93 - Parlophone.

Creep (album version) - Yes I Am - Blow Out (remix) - Inside My Head (live)

\* Reached No.7 in UK single chart.

\* VEGETABLE (live) appeared on free Melody Maker compilation tape October 1993.

\* BANANA CO (live) appeared on free NME compilation tape January 1994.

There are also RADIOHEAD tracks available on various imports and compilations in the UK and they have released alternative material overseas. The American re-mix of Stop Whispering can be obtained on import, as can a recording of their Black Session on CD. These discs are not impossible to find in the UK, however you will not be able to find a released version of the radio-edit of Creep. It only exists in the form of a small number of promo-only CDs.

STOP WHISPERING - (U.S. remix)

Available on Capitol Records.

Stop Whispering - Creep (acoustic) - Pop Is Dead - Inside My Head (live)

CREEP - EXTRAITS BLACK SESSION, FRANCE INTER, 23 FEVRIER 93.

Available on EMI France (8806792)

Creep (album ver) - The Benz (Blk Ses) - Prove Yourself (Blk Ses) - Creep (Blk Ses)

# radiohead

IN A CUPBOARD  
WITH  
THOM.e.YORKE

AN EXCLUSIVE INTERVIEW  
BY VAL SAVAGE



At a private venue in a secret location, Faithless And The Wonder Boys play a set of new songs to a small attentive audience. The ruse of using a pseudonym served its purpose well and no-body from the press was there, none of them were aware that the band actually playing tonight was RADIOHEAD. And that's just the way the band wanted it to be.

Apart from enjoying the evening and experiencing the greatest band in Britain at the moment, my mission tonight was to interview Thom Yorke; songwriter, guitarist, frontman of Radiohead and possessor of a voice so wonderful that it surely makes the angels weep. He also possesses the unfair reputation for being an arrogant, petulant and unco-operative man.

The music press gave the early Radiohead a bad deal, because they either ignored them, or slated them, or at best, gave them some lukewarm minor coverage. Even when their first tour of the States was a sell-out and they took the nation by storm on a double-headline tour with Belly, the British music press still refused to lavish acclaim upon them for being the most successful British band to hit the states for many years. Pablo Honey, their debut album, went gold and almost achieved platinum status by the end of '93, receiving rave reviews world-wide, but still, in their home country they hardly received the press attention which they deserved. But throughout the year, their fanbase grew and grew due to the impact of their stunning live performances and the strength of their debut album. And of course, because of the wild reception which 'Creep' received upon its re-release, sending it straight into the Top Ten at No 7. 1993 was a great year for Radiohead, though you'd hardly believe it from the minimal amount of British press coverage which they received.

The band couldn't hang around for too long tonight, they had an early morning start the next day, because they were due to start recording their new album in London, so there was only time for a quick interview - and the problem was - where the hell were we to do it? The hall wasn't set-up for the needs of bands and there was no dressing-room or private areas. Thom suggested we go outside, but it was freezing, and I didn't fancy that idea! After a brief scout around, we found a more suitable place, the only place (apart from the loo!) which offered any kind of privacy. It was a tiny room, a little larger than your average toilet cubicle, which the hall used to store their laundry. So, I perched on top of half a dozen full laundry bags and Thom sat cross-legged on the patch of remaining floor space. It was a wierd location to hold an interview and I couldn't imagine NME trying it! Anyway, fate conspired yet again to scupper the interview by causing my tape-machine to fail. Thom tried to fix it to no avail and he volunteered to take notes for me instead.

Considering that in '93, Radiohead had achieved so much without any kind of hype or major publicity, I wondered if the year had gone as he'd expected it to. Thom had no hesitation before replying, "No, not even vaguely."

So how would he sum-up 1993? "It was just 'Creep' really and all the stuff that

went with it. America was at first wonderful and then like being followed around by a very possessive aunt."

'93 was also filled with great high and low points for Radiohead. On the one hand, they'd achieved star-status in the U.S. but on the other hand, they'd had more than their fair share of disappointments too, often at the talloned hands of scathing journalists. Thom said that there'd been many high-points for Radiohead in '93, but nothing which stood-out as being the most memorable. Though he was more specific about the low-point. "The really low points were the reviews of 'Pop Is Dead' and the 'Pop Is Dead' tour."

I knew about his depression due to the single's reviews, but I was surprised that he also had a downer about the tour itself. Surely, the tour went well? "It wasn't the whole tour, but just the attitude that the press and our record company had towards us. I was very depressed. That Manchester gig was at the same time a high and a low point. I drank a whole bottle of whisky. Despite what we say, these things do effect us."

He still seemed very disturbed by these events which happened almost a full year ago and I wondered whether he still felt hurt about it all and how he'd react if the press turned on Radiohead again in the future. Thom seemed quite clear about it, saying "I'm kind of over it. But I'm fully aware that it could happen again."

He gave the impression of being able to handle any future shit which might come his way. But I wasn't totally convinced.

Considering that the music press and the industry haven't exactly supported Radiohead all the way, I wondered what his opinion was of them. But it seems like Thom has had enough of all that, as though he's thought about the subject too much in the past and now he can't be bothered with any of it. "I have no opinion," he replied. "I just don't really care anymore. We learnt that they're human from the Brats, 'cos we actually met them." (In January '94, Radiohead won an NME Brat Award for 'Creep' - Best Single Of 1993.) "We've just learnt to love what we do, rather than worry about what we do."

Its always been very important for Radiohead to be in control. In the past, they labeled themselves as "control freaks", but sometimes things didn't quite go as they would have liked, leading to some disagreements with their company. So is control still important to them and do they have more power to do what they want these days? Thom looked very pleased with himself as he replied, "Yes, now we get the chance to be in control. Simply because we sell more records now."

And what is Radiohead hoping for in 1994? Thom doesn't have to think twice, "We simply hope that our next recording justifies our love of what we do."

The album or your next single? "Any recording."

And what about Radiohead's plans for 1994? Ed (guitarist) had already told me earlier that they were looking forward to touring in Australia and Japan later in the year, plus they'd be going to New Zealand too. Radiohead have 8 weeks in the studio to record their new album before leaving to tour Europe, then they'll be returning to Britain in late May for a few headline gigs. But what of the rumoured festival appearance; would Radiohead finally get to play their first British festival this year? According to Thom they would be, because they'd confirmed for Glastonbury. None of the band have ever been to a festival before as punters, so they'll be there for the whole three days, watching the other bands and generally taking-in the atmosphere.

So what about the new album? I'd heard that it was going to be a departure from 'Pablo Honey' and that it'll be much more mellow, but the band (Thom included) didn't want to go into specifics when I asked them. They just acted like they weren't sure themselves and were just going to see what would happen in the studio. All Thom would say is that "It's about love out of concrete." - make from that what you can! He seemed ever so pleased with that statement though and was happy to reveal that the new album would be called 'Belisha Beacon'.

It was almost time to leave, so quickly, I had to find-out what had happened with 'Stop Whispering'. Basically, the promo had been sent around the music press and radio stations as a gesture by the record company to maintain Radiohead's profile after the massive success of 'Creep'. But Radio One decided to play-list it and the press reacted

with enthusiastic reviews. All this attention caused fans to believe that the single was due to be released. If it had been, then Radiohead would surely have had a hit with it. But the single had never been intended for release and the reception which the promo received was a big surprise to both EMI and Radiohead.

A January release would have been wrongly timed. As Thom pointed-out; singles are accompanied by interviews and appearances, and they just couldn't have done it. They needed to rest after a full year of touring and needed to prepare for the recording of their new album. So that's the story of 'Stop Whispering' - the hit single that never was. And that's the end of our little interview.

Radiohead have come a long way during the past twelve months, but they haven't peaked yet. They have another year of touring ahead, another album, another round of interviews and everything else which goes along with being a successful band. '94 began with an award for 'Creep' and with high acclaim for 'Stop Whispering'. But the year's only just started and things can only get better. Radiohead are set to take over the world. And they'll do it. By the end of '94 everyone will know their name.



1993 / 31397

EMI RECORDS UK - PHOTOGRAPHER: TOM

**RADIOHEAD**



Parlophone

\*\* RADIOHEAD PRIZE COMPETITION \*\*

Every issue of POP IS DEAD Fanzine features a competition for you to win fabulous RADIOHEAD prizes, which are often exclusive to PID and cannot be obtained else where.

For this special tour-edition of PID the prizes are:

A fully autographed CREEP t-shirt, two fully autographed glossy band-photos, two exclusive promo-only CDs of STOP WHISPERING (U.S. ver) - PROVE YOURSELF - LURGEE, three promo-only CDs of ANYONE CAN PLAY GUITAR together with a limited-edition discography/photo poster.

What you need to do to win one of these great prizes is to send your RADIOHEAD tour gig-reviews, photos, articles, interviews, whatever, to PID Fanzine and if your work gets used in the 'zine, you can have your pick from any of the above prizes. Simply send your stuff to the fanzine address on the inside back-cover, with your first and second choices of the prize you'd like to receive if your entry is used. Please post your stuff before the end of July. GOOD LUCK!!



\*\* RADIOHEAD TOUR DIARY \*\*

May 7th - gig Seville.  
 May 9th - gig Barcelona.  
 May 10th - gig Madrid.  
 May 12th - San Colombano Alambro, Italy.  
 May 13th - Cesna, Italy.  
 May 14th - Biella, Italy.  
 May 15th - Firenze, Italy.  
 May 18th - Zurich, Switzerland.  
 May 20th - Lausanne, Switzerland.  
 May 21st - Munich Festival.  
 May 22nd - Koln Festival.  
 May 25th - Manchester, UK.  
 May 26th - Wolverhampton, UK.  
 May 27th - London, UK.

June 4th - Tokyo, Japan.  
 June 6th - Osaka, Japan.  
 June 7th - Nagoya, Japan.  
 June 8th - Tokyo, Japan.  
 June 9th - Tokyo, Japan.  
 June 12th - Hong Kong.  
 June 14th - Perth, Australia.  
 June 15th - Adelaide, Australia.  
 June 16th - Melbourne, Australia.

June 17th - Brisbane, Australia.  
 June 18th - Sidney, Australia.  
 June 20th - Sidney, Australia.  
 June 22nd - Auckland, New Zealand.  
 June 26th - Glastonbury Festival, UK.  
 July 2nd - Roskilde, Denmark.

For the remainder of July RADIOHEAD will be finishing the recording and mixing of their new album, due for release in September.

*new album.*

Radiohead's Official International Fanzine POP IS DEAD is published every three months in February, May, August and November. The next issue is due out in August '94.

PID always contains info, news and press about RADIOHEAD, plus reviews and articles from readers. There is always a prize competition and sometimes there's also a free gift included with the 'zine. Contributions and press-clippings from readers (internationally) are always welcome and photos of the band are very gratefully received. You can advertise free in PID if you are a reader and you can also place pen-pal ads too.

PID is written by RADIOHEAD fans for RADIOHEAD fans. Please remember that the fanzine is non-profit making and it is not possible to reply to readers letters and enquiries unless they enclose a SAE or an IRC if they live overseas.

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The POP IS DEAD Official International Fanzine address is:

VAL SAVAGE, 26 ARUNDEL COURT, BEADHAM DRIVE, MANCHESTER, M9 0GY, ENGLAND.

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PID contains 32 A4 pages, it costs £1.50 + 29p A4 SAE to people living in the UK, please send cash securely wrapped or postal orders if possible rather than cheques. But if sending cheques, make them payable to V.SAVAGE.

Overseas readers can purchase PID by sending 7 x International Reply Coupons, or alternatively, you can send £5.00 sterling (securely) to receive two issues.

Please note that #1-#4 of PID are now SOLD-OUT. They go very quickly, so you need to place your orders early to catch them, as only a limited number are produced each time.

However, there is a huge A4 mega-zine compilation of #1-#4 available. It has over 70 pages! And contains MASSES of stuff about RADIOHEAD. Also includes the lyrics to 13 songs and a free CREEP badge. It only costs £2.50 + 43p A4 SAE. Overseas readers please send either 12 x IRCs or £5.00 sterling (securely).

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#### JAPANESE FANZINE

There is now a RADIOHEAD fanzine available in Japan written by Miki and Tomoko. It's of exceptional quality and is something which Japanese readers must buy! For details of costs and postage please write to:

MIKI TAMAKA, 63 HASSAKI, HOKKITSU-MURA, SETA-GUN, GUNMA, 377 JAPAN.

If you are writing from outside Japan please enclose an IRC. Thanks.

#### CANADIAN FANZINE

There is soon to be a RADIOHEAD fanzine in Canada. The first issue is being put together at the moment. For details, costs, etc, please write (enclosing an IRC if outside Canada):

KATHLEEN SMITH, 432 ROUGE HILLS DRIVE, SCARBOROUGH, ONTARIO, M1C 2Z7, CANADA.

RADIOHEAD have huge fan-bases in the USA and Australia. Don't any of you want to start a taped message from the band themselves telling you what's been happening and what they'll be up to in future. It's well worth a listen! You need it. But don't forget to include an IRC.

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If you have any mail for RADIOHEAD themselves or you wish to be placed on their mailing-list to receive a quarterly newsletter about their escapades, please write to:

RADIOHEAD, PO BOX 322, OXFORD, OX4 1EY, ENGLAND.

There is also a RADIOHEAD Information Line which you can call in England. You'll hear a taped message from the band themselves telling you what's been happening and what they'll be up to in future. It's well worth a listen! The number to call = 0235 848261. Anytime.



RADIOHEAD ENDED 1993 AS ONE OF THE HOTTEST NEW TALENTS ON PLANET EARTH. HAVING SOLD OVER HALF A MILLION ALBUMS IN THE USA AND SCORED TOP 40 HITS WITH BOTH "CREEP" AND "PABLO HONEY". IN GERMANY ALBUM WAS RELEASED WITH NO PROMOTION, SOLD 3,000 COPIES - NOW A FOLLOWING IN GERMANY, PLAYED FIRST DATES THERE IN NOVEMBER. VIRGIN GERMANY PUT CREEP INTO THEIR TOP 50 SINGLES AT NO.10. ALBUM NOW SELLING. CANADA: ALBUM GONE GOLD. BAND TOURED AT END OF OCTOBER. FRANCE ALREADY BIG FANS. DONE TWO TV APPEARANCES ON JAMES TOUR. JAPAN: NOW GETTING PRESS, ALBUM STILL SELLING. HOLLAND: CREEP REACHED NO.16, BAND PLAYED SOME GIGS/FESTIVALS IN SUMMER. MEXICO: CREEP REACHED NO.2 BEATEN ONLY BY PET SHOP BOYS. ITALY: ONE OF THEIR MOST FAMOUS JOURNALISTS DID A HUGE FEATURE ON THEM IN NATIONAL DAILY PAPER. CREEP TOPPED THE PLAYLIST OF 'ROCK FM' THE STRONGEST ROCK STATION IN MILAN AND WAS NO.1 ON STEREOAIR PLAYLIST AHEAD OF PEARL JAM AND NIRVANA. VIDEO WAS SHOWN UP TO 17 TIMES PER WEEK AND VARIOUS DAY TIME RADIO. AUSTRALIA: CREEP TOP 20 HIT, RADIOHEAD FAVOURITE BAND OF PROMOTERS. NORWAY: PICKED UP ALBUM SALES AND RADIO PLAY. VENEZUELA: RADIO STATIONS FOUGHT FOR SINGLE AND IT REACHED 47 IN RECORD REPORT CHART. THE ONLY EMI BANDS THAT USUALLY CHART HERE ARE THE TINA TURNERS, GEORGE MICHAELS AND DURANS OF THIS WORLD. PORTUGAL: 'FANTASTIC' AIRPLAY AND WILD RECEPTION ON JAMES TOUR. SINGAPORE: TOP 10 ON RADIO CHART AND 1 LIST. THE VIDEO RECEIVED LOTS OF REQUESTS AT THE LARGEST VIDEO WALL IN SINGAPORE. (PEOPLE SIT AROUND JUST WAITING TO CATCH MUSIC VIDEOS). AUSTRIA: PEOPLE PRACTICALLY FOUGHT FOR CREEP PROMOTIONAL CDs. SINGLE BECAME 'HIT OF THE WEEK' IMMEDIATELY AFTER RELEASE ON AUSTRIA'S MOST SUCCESSFUL YOUTH RADIO SHOW. ISRAEL PICKED UP ON RADIOHEAD VERY EARLY AND TOOK THE SINGLE TO NO.1 ON AIRPLAY. BAND WENT THERE IN MARCH TO PLAY SOME GIGS AND WERE TREATED LIKE MEGASTARS. TO THIS DAY ARE STILL REGARDED AS A SUPER-BAND. GREECE: LOVED RADIOHEAD EARLY ON, RECEIVED GOOD AIRPLAY, GOOD REVIEWS, AND ASKING FOR LIVE DATES (LIKE EVERYBODY ELSE!), SWITZERLAND: EXCELLENT RECEPTION IN 2,500 SEATER VENUE. PABLO HONEY TRACKS PLAYLISTED ON RADIO. LOTS OF INTEREST FROM MEDIA (ALSO, LIKE EVERYBODY ELSE!). ALSO SPAIN, SOUTH KOREA, FINLAND, TAIWAN, BRAZIL. RADIO PLAYLISTING, INTERVIEW REQUESTS, CHARTS, TOUR REQUESTS ETC. UK: INTEREST IN RADIOHEAD HAS INCREASED.

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